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illogical. Misprints and infelicities of expression are not rare.—O. RICHTER, in *Berl. phil. Woch.*, 1889, No. 33.

K. MEISTERHANS. *Grammatik der attischen Inschriften*. Zweite vermehrte und verbesserte Auflage. 8vo, pp. XII, 237. Berlin, 1888; Weidmann.

It can only be remarked of the second edition of this excellent work, that all the recently discovered inscriptions and all the recent literature on the subject have been made use of in preparing it. It could only be wished that the third edition contain a more complete index, especially of proper names. The book, besides its thorough treatment of forms and of syntax, contains many pertinent remarks concerning the pronunciation of Attic Greek, notably in regard to *theta*: and Meisterhans shows himself quite uninfluenced by the pronunciation of this letter in English and Modern Greek. The size of the book, its lucid manner of treatment, and its print, are further reasons why it should be in the hands of every teacher of the Greek language.—C. HÄBERLIN, in *Woch. f. klass. Philol.*, 1889, No. 26.

P. NARDUCCI. *Sulla fognatura della Città di Roma*. Roma; Forzani.

Roman archæology has reaped much benefit from the rapid development of building in the city and the consequent subterranean works, more especially as regards the study of the topography of ancient Rome, which has made great progress of late years. Very important materials for the history of ancient Roman building are contained in this book. The author, Signor Pietro Narducci, is an engineer who was commissioned by the Roman municipality to make minute investigations into the state of both the ancient and modern system of drains in the city. The present work is the fruit of his researches; and to its technical interest it adds an archæological one, on account of its description of Roman drainage from the most ancient times and also in the Middle Ages—an examination carried on by the author under exceptionally favorable conditions. Signor Narducci's treatise is accompanied by a large atlas of plates and tables.—*Academy*, June 8.

HANS OHLRICH. *Die Florentiner Niobegruppe*. 8vo, pp. 61. Berlin, 1888; Mayer and Müller.

Pliny was in doubt whether the group of Niobe and her children was a work of Skopas or Praxiteles; Ohlrich has no fear in stating that neither could have composed it. The group was made for erection on the side of a rocky elevation, and probably adorned the garden of some king or other patron of art during the Hellenistic period. Stark has already shown

that the group had its origin in Kalikia or Syria. Ohlrich fixes its date as the second century before Christ, and names as its source the art-school at Antioch. All the representations of the death of Niobe point to some famous painting as their original. The manner of wearing the hair and clothing, the proportions of the figures, and especially the grandeur of its design show that this painting goes back to the first half of the fourth century. The temple of Palatine Apollo had its doors adorned with two contrasting ivory reliefs: one represented the repulse of the Gauls from Par-nassos, the other the death of the Niobids. Evidently, therefore, both were favorite subjects of the Hellenistic period, and the scene of action in both was a rocky slope. Probably the angry deities stood above Niobe and her children, since their upward gaze makes this presence well-nigh unavoidable. It was only when the group was placed on a slope or in some similar position that Niobe herself came to occupy the central position. In a sarcophagus relief in the Vatican this is not the case, nor was it so, probably, in the original painting. Herein lay the improvement brought about by the sculptor of the group when he thus translated it into the round. The dissertation contains also a general review of grouped statuary, beginning with the gable-group and coming down to the Hellenistic period. In the course of this review, it becomes evident that the Niobe group presupposes the conquests of Alexander and the impulses such as art and especially painting received at the hands of the succeeding princes. The results that are reached by Ohlrich in this valuable and masterly work it is safe to say will not be overthrown in their general outlines.—P. WEIZSÄCKER, in *Woch. f. klass. Philol.*, 1889, No. 31.

SALOMON REINACH. *Bibliothèque des monuments figurés grecs et romains*. Vol. I. *Voyage archéologique en Grèce et en Asie mineure sous la direction de Philippe Le Bas* (1842–44). Planches de topographie de sculpture et d'architecture gravées d'après les dessins de E. Landron, publiées et commentées par Salomon Reinach. 4to, pp. xxiv, 164 with 311 plates. Paris, 1888; Firmin-Didot.

The difficulty, not to say impossibility, of reaching the various archaeological publications and their illustrations has now been felt and expressed in many countries. The work before us edited by the tireless Salomon Reinach would seem to be an answer of France to this general complaint in the fields of archæology. Its object is to form the beginning of a *Corpus* of ancient monuments. The German Institute has this same goal in view in its expected volumes illustrating sarcophagi and tombstone reliefs. An arrangement of ancient monuments according to place of discovery or museum in which they are stored cannot be thought of, since objects of art